FAMILY GUY

"Fifteen Minutes of Shame"

Production #2ACX08

Written by

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Created by

Seth MacFarlane

Executive Producers

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TABLE DRAFT
June 4, 1999

"Fifteen Minutes of Shame"

CAST LIST FOR #2ACX08:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
ADAM WEST.....TBD (SUB: SETH MACFARLANE)
ANNOUNCER.....TBD (SUB: SETH MACFARLANE)
ANNOUNCER ON P.A.....TBD (SUB: SETH MACFARLANE)
ASHLEY.....TBD (SUB: ALEX BORSTEIN)
AUDIENCE MEMBER.....TBD (SUB: ALEX BORSTEIN)
BETH.....TBD (SUB: LANE SCHNAITTER)
BOB ROSS.....TBD (SUB: SETH MACFARLANE)
BONNIE.....JENNIFER TILLY (SUB: ALEX BORSTEIN)
CAMERAMAN.....TBD (SUB: MIKE HENRY)
CAPTAIN VON TRAPP.....TBD (SUB: SETH MACFARLANE)
CLEVELAND.....MIKE HENRY
COLLETTE.....TBD (SUB: ALEX BORSTEIN)
DIANE.....TBD (SUB: ALEX BORSTEIN)
ERICA.....TBD (SUB: ALEX BORSTEIN)
FAT GREEK GUY.....TBD (SUB: MIKE HENRY)
FISHERMAN.....TBD (SUB: DANNY SMITH)
FRAN DRESCHER.....TBD (SUB: ALEX BORSTEIN)
GALLAGHER.....TBD (SUB: MICHAEL SHIPLEY)
HOMEROOM TEACHER.....TBD (SUB: MIKE HENRY)
HORSE.....TBD (SUB: SETH MACFARLANE)
JOE.....PATRICK WARBURTON (SUB: GARRETT DONOVAN)
KEVIN.....SETH MACFARLANE
KEVIN ARNOLD.....TBD (SUB: SETH MACFARLANE)
LISA.....TBD (SUB: ALEX BORSTEIN)
MAGIC CLAM.....TBD (SUB: SETH MACFARLANE)
MARIO.....TBD (SUB: SETH MACFARLANE)
MARY KATE.....TBD (SUB: ALEX BORSTEIN)
MILES "CHATTERBOX" MUSKET.....TBD (SUB: DANNY SMITH)
MOOSE.....TBD (SUB: MIKE HENRY)
MOTHER SUPERIOR.....TBD (SUB: ALEX BORSTEIN)
NED.....TBD (SUB: DANNY SMITH)
NEW "MEG".....TBD (SUB: ALEX BORSTEIN)

NEW "PETER"..... TBD (SUB: DANNY SMITH)

OLDER VON TRAPP BOY.....TBD (SUB: SETH MACFARLANE)

OTHER VON TRAPP BOY.....TBD (SUB: MIKE HENRY)

PRIEST.....TBD (SUB: DANNY SMITH)

QUAGMIRE.....SETH MACFARLANE

RONALD MCDONALD..... TBD (SUB: SETH MACFARLANE)

STATION MANAGER.....TBD (SUB: SETH MACFARLANE)

TREVOR..... TBD (SUB: DANNY SMITH)

TV ANNOUNCER..... TBD (SUB: SETH MACFARLANE)

VON TRAPP KIDS.....ALL

WOMAN..... TBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT. QUAHOG SHORELINE - DAY

An outdoor fair, "Quahog's Annual Clam Day," is under way. There are food tables, games of chance, music, etc. The GRIFFINS are standing behind Chris, who holds a baseball at a dunk tank booth. The sign reads, "Dunk the Fisherman in the Shark Tank." Chris throws a ball and misses the bullseye. A FISHERMAN in yellow rain gear **mocks** him.

FISHERMAN

Ha! Boy, you throw like a fishwife!

Come on, dunk Captain MacPepper into

the shark tank -- if you think you're

man enough, ya herring lubbin'

frigate rod!

PETER

What? Chris, are you gonna take that

from a fisherman?

CHRIS

No way!

Chris fires the ball and hits the bullseye. The Fisherman falls into the water. We hear the **gnashing** of shark teeth, and the Fisherman **screams** as the water turns red. Peter and Chris **laugh.**

LOIS

Aah, how thrilling. And it's for a

good cause. All the money goes to

the families of fishermen who've been

eaten by sharks.

PAN OVER to see the Fisherman's family, a WIDOW and TWO SMALL CHILDREN, standing next to the dunk tank. The ATTENDANT hands the widow a dollar.

EXT. SHORELINE - LATER

All the FESTIVAL GOERS are gathered excitedly at the sea shore. A podium is set up.

ANNOUNCER ON P.A. (V.O.)
And now ladies and gentlemen, to kick off the annual Clam Day ceremony, the mayor of Quahog, Adam West.

Everyone **applauds** as ADAM WEST steps up to the microphone.

ADAM WEST
(OVER APPLAUSE) Thank you. Thank you.

The **applause dies down** and **stops.**

ADAM WEST (CONT'D)
Thank you. Thank you very much. Thank you. Good citizens of Quahog. It was three hundred and fifty years ago that Quahog founder Miles "Chatterbox" Musket set sail on the Mayflower.

RIPPLE DISSOLVE TO:

EXT. DECK OF THE MAYFLOWER - DAY (FLASHBACK)

MILES "CHATTERBOX" MUSKET talks to the other PILGRIMS.

MILES "CHATTERBOX" MUSKET
You know what I'm gonna do when we get to shore? First thing -- first thing I'm going to do is have me a snack. No, shower first, snack second. But I hope I see Indians. Oh, you know who says 'hi'?--

ADAM WEST (V.O.)

Ever the free thinker, Miles was thrown overboard for speaking his mind.

The Pilgrims throw Miles over the side of the ship. He continues to **chatter** on his way down.

MILES "CHATTERBOX" MUSKET

Hey, you think they'll have American cheese there? Oo, this boat needs painting--

His speech is cut off as he **splashes** into the water.

ADAM WEST (V.O.)

He was as good as dead...

We see Miles sink to the bottom of the ocean. He lands on a large CLAM which comes to life and whisks him to the surface.

ADAM WEST (CONT'D; V.O.)

But as legend has it, he was saved by a Magic Clam who brought him to shore and shared the vision of a new colony which would be called... Quahog.

EXT. 1650'S QUAHOG - DAY (FLASHBACK CONTINUED)

Miles stands on the shore with the Clam.

MAGIC CLAM

There are fields for tilling, woods for timber, and always the bounty of the sea--

MILES "CHATTERBOX" MUSKET

Look at all this sand! You know, there are places in the New World where the beaches have black sand. I bet you tan well.

MAGIC CLAM

Are you getting this? Because I'm trying to help you here.

ADAM WEST (V.O.)

And help he did.

The barren coastline **DISSOLVES INTO** the colonial settlement of Quahog.

ADAM WEST (CONT'D; V.O.)

Thanks to the clam's leadership, Quahog became a great and prosperous settlement. But relations between Miles and the Clam soon soured.

INT. MILES' CABIN - NIGHT (FLASHBACK CONTINUED)

The Clam sits on a table across from Miles, who is eating dinner.

MILES "CHATTERBOX" MUSKET

-- I mean, I know he's an Indian, but what kind of name is "Squanto?" Baby's born, you don't look at him and say, "ooh, he looks like a Squanto." I mean, "Leslie" or something like that would've been nice...

MAGIC CLAM

Shut up! Shut up, shut up, shut up! You're driving me crazy! I close my shell, I can still hear you. Just keep it to yourself once in a while, okay? Here, look at what I'm doing. Watch this.

The Clam closes his shell.

MAGIC CLAM (CONT'D)

You see that? Look. (CLOSES HIS SHELL AGAIN) See? Try it with me. (CLOSES SHELL) Okay? Okay?

Miles **fights back tears** and slowly folds his napkin, rises and walks away. The Clam pushes his plate away and **sighs.**

ADAM WEST (V.O.)

Things only got worse. Before long, Miles began to contemplate killing the clam.

INT. MILES' CABIN - NIGHT (FLASHBACK CONTINUED)

The Clam is sleeping in its bed. **CAMERA SLOWLY PANS** to the doorway of the bedroom, where Miles stands with a loaded musket.

EXT./ESTAB. MILES' CABIN - DAY (FLASHBACK CONTINUED)

INT. MILES' CABIN - SAME (FLASHBACK CONTINUED)

Miles is at the stove.

MAGIC CLAM (O.S.)

(QUIETLY) I was awake last night, Miles.

Miles turns to see the Clam.

MAGIC CLAM

I saw you. I think it might be time for me to go.

WIDEN TO INCLUDE the Clam's duffle bag. He nudges the bag, but it won't budge. The Clam tries again, unsuccessfully.

MAGIC CLAM (CONT'D)

I'll send for my things.

The Clam ambles out the door. Miles chases after him.

MILES "CHATTERBOX" MUSKET

Wait! Don't go! I'm... I'm sorry!

Miles starts to **cry** as the Clam disappears into the surf.

RIPPLE DISSOLVE TO:

EXT. SHORELINE - DAY (BACK TO PRESENT)

ADAM WEST

Miles never spoke again. But every year until his death from a combination of tuberculosis and a tomahawk to the head, he went to the shore on this day in hopes that the Magic Clam would return. Today, we citizens of Quahog continue this tradition. (INCREDIBLY STILTED) What's that? Something out at sea?

Adam West picks up a spyglass and looks out at the sea.

ADAM WEST (CONT'D)

(BELLOWING) Clam ho-o-o-o!

Everyone in the crowd looks out to sea with great excitement. **ANGLE ON THE OCEAN** -- CLEVELAND and QUAGMIRE are in a small rowboat next to Peter, who's in the water, dog-paddling towards the shore in a cumbersome clam costume.

CLEVELAND

They're givin' your cue, Peter.

PETER

(PANTING) Who the hell's idea was it to make this suit out of foam rubber?

ANGLE ON THE SHORELINE -- Lois, Meg, Chris, Stewie, and Brian watch with the rest of the crowd.

LOIS

It's such an honor to play the magic clam. Aren't you proud of your dad, kids?

MEG

Are you kidding? God, this is worse than having Ronald McDonald for a father.

INT. RONALD MCDONALD'S HOUSE - NIGHT (CUTAWAY)

RONALD McDONALD sits reading a newspaper. His teenage daughter, LISA, runs downstairs, dressed a little on the trashy side. She hurries through on her way out.

LISA

Bye, Dad, don't wait up!

RONALD MCDONALD

Whoa, whoa, whoa, wait a minute, Lisa. Come back here.

Lisa slumps and turns to face her father.

RONALD MCDONALD (CONT'D)

You're not going out with all that make-up on.

LISA

But Dad--!

RONALD MCDONALD

(POINTS) Upstairs. You're a

McDonald. Not a whore.

EXT. SHORELINE - DAY (BACK TO SCENE)

Peter swims for shore, **out of breath.**

PETER

I think I got a wave here.

He catches a wave and bodysurfs in. As the wave **crashes,** Peter's clam suit hits the sand and he's launched out of it onto the shore. The crowd **reacts in shock** as they realize that Peter's lost not only the clam suit, but also his bathing suit. His gut hangs so low it obscures his naughty parts.

BRIAN

So that's what Peter's penis looks

like.

INT. GRIFFINS' CAR - DAY

The family drives home. (We only see Peter from the neck up.)

MEG

How could you embarrass me like that?

Nobody better pull this kinda crap at

my slumber party tonight.

LOIS

Don't worry, honey, you and your

friends are gonna have a great time.

STEWIE

Yes, how delightful it will be. A

pubescent herd of gabbyratchets

prattling on about boys and music and

jelly beans and stickers.

CHRIS

We better stop by the hospital so I can get my cooties shot.

He **laughs** hysterically at his own joke. Peter **joins** in.

LOIS

Chris, shut up.

MEG

Just leave me and my friends alone tonight, okay?

PETER

Meg, will you relax? None of us are gonna do anything to embarrass you, all right? Geez, I gotta get gas.

EXT. GAS STATION - CONTINUOUS

The car pulls into a gas station. Peter gets out to fill up. We see that he is still buck naked.

PETER

Any of you guys want a coke? I'm gonna go inside and get a coke.

MEG

Mom!

LOIS

Meg, you know your father loves you very much.

KEVIN approaches, dressed as a pump jockey.

KEVIN

Mr. Griffin?

MEG

Oh my god.

PETER

Hey, look, Meg, it's Kevin from next door. I didn't know you worked here.

Hey, Kevin, come here. Come here!

Say hi to Meg! She's right in there.

Right there.

As Meg sinks slowly in her seat, we **CUT TO:**

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Meg and FIVE GIRLFRIENDS, including COLLETTE and BETH, are in sleeping bags, eating junk food.

COLLETTE

Okay, I'd put Brad Pitt's face on Brendan Fraser's body, with Ben Affleck's butt.

The girls all **squeal.**

MEG

Okay, I'd take Ryan Phillipe's body, Seth Green's smile and Ricky Martin's cross-over appeal--

Lois enters wearing a nightgown.

LOIS

My turn, my turn! I'd take James Brolin's face, Mark Spitz's body and Milton Berle's legendary genitals.

She **sighs**, dreamily. The rest of the girls look at her, stunned. Meg pulls her aside.

MEG

Mom, what are you doing?

LOIS

I love slumber parties!

Lois turns to the other girls.

LOIS (CONT'D)

Okay, "Truth or Dare." Who here has gone all the way?

Lois shoots her own hand up. The other girls look away uneasily.

LOIS (CONT'D)

You know, at my sleepovers we used to practice French kissing. Now everybody pair up!

From behind the sofa, we hear:

CHRIS (O.S.)

Awright, Mom!

MEG

Chris, get out here right now!

CHRIS (O.S.)

(EMBARRASSED) I can't.

LOIS

(STERNLY) Okay, finish up and then come out.

ANGLE ON THE STAIRS -- Peter comes downstairs.

PETER

Hey, Lois, have you seen my fake beard--?

He **crashes** through the stairs so that he's only visible from the bottom of the sternum up.

PETER (CONT'D)

Oh, crap. I'm stuck in the stairs.

MEG

Oh God, kill me now.

EXT. HEAVEN - DAY (CUTAWAY)

GOD loads a shotgun and **pumps** it. The phone **rings.** He **sighs** and puts the gun down.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

LOIS

Oh, boy. (CALLING OFF) Alright, Meg, I'm gonna need you to boil some water. And girls, I'm gonna need towels, lots of 'em. (CLAPS) Okay, let's go!

Everyone scatters.

PETER

Oh, god, I'm really sorry. Hey, Meg's friends. You guys havin' fun?

INT. PETER AND LOIS' BEDROOM - A LITTLE LATER

Meg paces as Lois tends to Peter's ass wounds with cotton balls and some iodine. Chris watches, dumbly.

MEG

You hate me, don't you.

PETER

Hate you? Ow-ow, jeez, Lois, what is that, acid?

LOIS

Well, don't fall through the stairs anymore then.

MEG

You guys are ruining my life!

LOIS

I'm sorry, honey. I know how you must feel. After all, I was a teen-ager once.

PETER

Yeah, me too.

EXT. URBAN STREET - DAY (FLASHBACK)

The **theme from "What's Happenin'"** blares. Peter, wearing a red beret and suspenders, chases after a red pick-up, his arms flailing wildly. ROG and DUANE are in the truck bed, **laughing** and gesturing for Peter to catch up. They slow down, but just as Peter catches up, they speed up. Then they slow down again, and as Peter catches up, they speed away.

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO PRESENT)

MEG

If you care about me, you won't show your faces downstairs for the rest of the night.

PETER

Well, then it's a good thing I have this!

He whips out a mask of RONALD REAGAN and makes peace signs like Nixon.

PETER (CONT'D)

(LAME REAGAN IMPRESSION) I am not a crook!

Lois and Chris **laugh**. Meg stamps her foot.

MEG

I mean it! All of you! (LOOKS AROUND) Oh my god, where's Stewie?

INT. GRIFFINS' LIVING ROOM - SAME

Stewie sits with the girls in a circle, drinking hot cocoa.

STEWIE

Well, Beth, what do you think? Does Mark find you attractive?

BETH

I don't know...

STEWIE

Well, have you asked him?

BETH

Not exactly...

STEWIE

There you are. Communication is the cornerstone of any healthy relationship. Let's try some role-playing. I'll be Mark and you ask me out to the box social or whatever the devil it is you children are doing these days.

EXT./ESTAB. GRIFFINS' HOUSE - LATER THAT NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

The lights are out. Meg and her friends have settled into their sleeping bags, but most of them are still awake. A few beats of silence pass.

LOIS (O.S.)

Peter, don't -- God, your hand is like ice! Just -- here, give it to me. (SEXILY) That'll warm it up a little. Oh, that's nice.

Meg and her friends squirm uncomfortably in their sleeping bags, eyes wide open.

PETER (O.S.)

Oh! Oh! Oh!

One of the girls looks a little queasy.

LOIS (O.S.)

Peter, wait for--

PETER (O.S.)

(SCREAMING) Shaaazaaaaammm!

LOIS

(SIGHS) Oh, Peter.

We hear **snoring** from upstairs. **PAN OVER** to Meg's sole sleeping friend who suddenly wakes to find Chris watching her sleep. She **screams**. Chris **screams**, too, and dashes out.

EXT./ESTAB. GRIFFINS' HOUSE - LATE THAT NIGHT

INT. GRIFFINS' KITCHEN - SAME

Meg, still in her pajamas sits in front of the refrigerator, eating cheesecake. The television is on in the background.

TV ANNOUNCER (O.S.)

We now return to "After the Wonder

Years."

INT. KEVIN'S CAR - NIGHT (ON TV)

ANGLE ON an older, weathered KEVIN ARNOLD as he coasts to a stop.

KEVIN ARNOLD (V.O.)

Over the years, I tried to stay close

to Winnie. But I especially remember

the night I found out she was

marrying Paul...

PULL BACK TO REVEAL the front seat is littered with beer bottles. Kevin raises a set of binoculars to his face. **KEVIN'S P.O.V.** -- an older, but still pretty WINNIE gets out of her car and walks toward her front door.

KEVIN ARNOLD (CONT'D; V.O.)
That's when I realized, restraining order or not, if I couldn't have her (OMINOUSLY) nobody would.

Kevin exits the car and marches toward Winnie's house.

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO SCENE)

Brian enters in his robe, holding a book.

BRIAN
What happened to your friends?

MEG
My family scared them away. God, they're insane.

He cuts himself a slice of cheesecake.

BRIAN
Face it, kid. You're stuck with them.

MEG
I just wish there was some way I could make them understand how embarrassing they are.

Brian grabs the remote and flips the channel several times to "Diane!", a Ricki Lake-type talk show.

INT. "DIANE!" SET - DAY (ON TV)

DIANE is on stage with ERICA and MARIO, who are her guests.

DIANE
Welcome back to "Diane!" Erica, it's time for Mario's little confession.

Mario turns to Erica and takes her hands.

MARIO

Erica, you know I love you, but I

gotta come clean.

The audience "**ooohs**!" Erica braces herself.

MARIO (CONT'D)

I'm... I'm not really a man.

Mario pulls his shirt and face off, revealing he is, in fact, a WOMAN! The audience **hoots**. Erica looks shocked.

ERICA

You're a woman?!

WOMAN

Well, actually, I'm not really a

woman. I'm a quarterhorse.

The woman pulls off her face, revealing she is indeed a HORSE. The audience **hoots** some more.

ERICA

You're a horse?!

HORSE

Well, actually, I'm not really a

horse. I'm a broom.

The horse pulls off his face, revealing he's a BROOM. The broom falls to the stage, inanimate. The **audience goes wild.** Diane holds her hands up, trying to quiet them down.

DIANE

Okay! Okay! (TO ERICA) So... how do

you feel?

ERICA

To be honest with you, Diane? I'm

surprised.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Meg's still watching TV. We **PUSH IN ON HER** as her eyes widen and she smiles.

EXT./ESTAB. CHANNEL 5 STUDIOS - DAY

INT. "DIANE!" SET - SAME

A STUDIO AUDIENCE (including characters from past episodes like SCOUTMASTER MITCH, the SOCCER PARENT, the DON, etc.) is gathered. Peter, Lois, Chris, and Meg sit in the second row.

LOIS

This is a terrible program. They trick these poor unsuspecting people into coming down and then they ambush them.

PETER

(LOOKING AROUND) Man, some idiots are gonna get dragged up on stage and they have no idea.

MEG

Well, maybe some of them deserve it.

Lois glances at Meg, a bit concerned. The audience **applauds** and **theme music** plays as Diane takes the stage.

DIANE

Hello, and welcome to "Diane!" Today's guest is tired of being embarrassed by her family.

LOIS

(WHISPERING) Meg, how did you get these tickets again?

DIANE

Let's bring them up right now...

LOIS

(HUSHED AND DESPERATE) Meg, whatever problems we have can be settled in the privacy of--

DIANE

The Griffin family!

The spotlight hits them. The audience **applauds.** Lois freezes like a deer trapped in headlights.

PETER

(SNICKERING) Suckers! (BEAT) Uh-oh.

END OF ACT ONE

ACT TWO

INT. "DIANE!" SET - DAY

Peter, Lois, Meg, and Chris are onstage with Diane.

DIANE

And we're back. Griffins, do you have anything to say to your daughter?

PETER

I can't believe you'd do this to us, Meg. Maybe now I won't give you the antidote!

MEG

To what?

PETER

To the poison you just drank! (LAUGHS MANIACALLY)

MEG

(TO DIANE) See what I mean? (TO AUDIENCE) This is not normal!

The audience **applauds**, sympathetic to Meg.

INT. GRIFFINS' LIVING ROOM - SAME

Brian sits on the couch with hors d'oeuvres and a martini. Stewie **scampers** into the room.

STEWIE

You, there, Bingo. It seems the naughty baby has made a messy-poo in his-- (NOTICES TV) I say, what's this?

Stewie raises an eyebrow and plops himself down on the couch next to Brian.

STEWIE (CONT'D)

Volume, volume!

INT. "DIANE!" SET - SAME

PETER

Look, what's the big deal?

CHYRONED over him is "Peter: Embarrassing Fat Moron."

PETER (CONT'D)

I mean, we're just a regular American family. We have family dinners, and we go to church together--

MEG

Yeah, and you even manage to humiliate me there!

INT. CHURCH - DAY (FLASHBACK)

A PRIEST is at the pulpit as Peter, among others, leans at the altar, drinking from the communion goblet. Peter swallows, **coughs**, then looks wide-eyed at the goblet.

PETER

Whoa! Is that really the blood of Christ?

PRIEST

(DISTRACTED) Yes.

PETER

Man! That guy musta been wasted twenty-four hours a day, eh?

ANGLE ON Meg, sitting in a pew with the rest of the family. She covers her face in embarrassment.

INT. "DIANE!" SET - DAY (BACK TO PRESENT)

DIANE

We have a caller on the line. Go ahead.

STEWIE (V.O.)

Yes, yes, I say, do you have Prince Albert in a can?

INT. GRIFFINS' LIVING ROOM - SAME

Stewie is on the phone. Brian stands next to him, suppressing **laughter.** Stewie "**shushes**" Brian by waving his hand at him.

STEWIE

(TO BRIAN) Quiet! Quiet! (TO PHONE) Well, you better let him out.

As Stewie hangs up, he and Brian fall to the floor, **laughing.** Finally, their **laughing** subsides. Stewie turns to Brian.

STEWIE (CONT'D)

I still hate you, you know.

INT. "DIANE!" SET - SAME

LOIS

Meg, you have two parents who love you.

CHYRONED over her is "Lois: Probably more of a bitch than she lets on."

LOIS (CONT'D)

I mean, didn't we buy you that Furby you wanted, even though we both thought it was much too babyish for you?

The audience **laughs.** Meg blushes.

MEG

Mom!

DIANE

Let's take some questions.

Diane runs into the audience and puts the microphone in front of a female AUDIENCE MEMBER.

AUDIENCE MEMBER

Yeah, I just want to say something to her on the left. (TO MEG) You're sitting up there like you're so hot. Well, I got something to say to you. You're not so hot. (BEAT) Slut.

Some of the audience **applauds**.

DIANE

Peter, do you think there might be any validity to what Meg is feeling?

PETER

(OFFENDED) Who are you callin' Uncle Tom?!

DIANE

What?

Peter picks up a chair and starts to throw it at Diane.

CHRIS

Okay, time-out. This kind of acrimony isn't gonna resolve our differences. Maybe if we all tried to listen--

PETER

Chris, just shut up and throw a chair!

CHRIS

Okay!

He picks up the chair Lois is sitting in and hurls it across the room with her still in it.

LOIS

Aaaah!

The audience goes wild, **cheering** and **screaming** as **Diane's theme music** rises. **ANGLE ON** TREVOR, a young executive in the audience, smiling at what he sees.

INT. BLACK BACKGROUND (ON TV)

BOB ROSS (the PBS show guy) stands in front of an easel painting with a fan brush.

BOB ROSS

Now I want you to take your fan brush and take some hunter green, and we're gonna put a happy little bush right here. And that'll just be our little secret. (BEAT) And if you tell anyone that bush is there... I will kill you.

THE SCREEN FREEZES. PULL BACK TO REVEAL we're watching TV in:

INT. CHANNEL 5 EXECUTIVE OFFICES - DAY

A group of LOCAL TV EXECUTIVES are seated around the conference table. NED, an earnest executive, stands by the TV we've been watching.

NED

It's a show about art with a very engaging host. This is exactly the right balance of entertainment and education we've been looking for. I call it "edutainment."

TREVOR

I call it "crap!"

The other executives **gasp.** Ned starts to **cry.**

STATION MANAGER

Now look what you did.

TREVOR

Well, it is!

Ned **cries** louder and runs out.

TREVOR (CONT'D)

Look, smart shows are boring! Have you seen "Frasier" lately? Take a look.

CHYRON: "Please turn your TV to NBC for the next ten seconds." A digital clock in the corner counts down from ten to one. The Executives wait patiently for a few seconds. Trevor turns to the Station Manager.

TREVOR (CONT'D)

Can you give me a ride home later? Stacy's got the car.

STATION MANAGER

Sure. (BEAT) How's she doing?

TREVOR

Good. Fine.

Someone **coughs.** The water cooler **burps.** The chyron runs to zero. They immediately snap back into the scene.

STATION MANAGER

God, you're right. So what do you suggest we do?

INT. GRIFFINS' KITCHEN - DAY

Peter sits across the kitchen table from Trevor.

TREVOR

Our station wants to produce a new series all about the Griffins.

Peter pulls out a wad of money and slaps it on the table.

PETER

I'll take it!

TREVOR

No, no, Mr. Griffin. We want to put cameras in your house and follow the human drama that is your family. Kinda like "The Real World."

PETER

Oh man, I love that show. They're always putting people together who will never get along.

INT. "REAL WORLD" LOFT - DAY (CUTAWAY)

"Love Shack" by The B-52's plays as we **PAN** across a palatial loft apartment with a hot tub, a pinball machine, etc. Over in the conversation pit, we see a BLACK GUY arguing with a KKK GUY; then an ESKIMO arguing with a HARP SEAL; and, finally, the Magic Clam and Miles "Chatterbox" Musket.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. PETER AND LOIS' BEDROOM - SAME

Lois wakes up, **yawns**, and walks sleepily to the bathroom.

INT. PETER AND LOIS' BATHROOM - CONTINUOUS

Lois **gargles**. She takes a Q-tip, groggily dips it into bleach and starts applying wax to her upper lip. She opens her eyes and looks in the mirror to find a CAMERAMAN standing behind her.

LOIS

AAAAHH!

INT. GRIFFINS' LIVING ROOM - A LITTLE LATER

(NOTE: For the rest of the script, at appropriate moments, we will see the action from the P.O.V. of hand-held cameras being carried by omnipresent cameramen.)

The family is sitting on the sofa.

CHRIS

Mom, are we on TV right now?

LOIS

(FORCED SMILE FOR CAMERAS) Yes, Chris, your father signed a contract and now we're going to be on TV for the next six months.

CHRIS

(NERVOUSLY) Do I have to wait for a commercial to go to the bathroom?

MEG

I can't believe it. Now my life is the twenty-four hour loser channel!

STEWIE

(TO CAMERAMAN) You and your slothful teamster chums shall shoot me only from the left. Got it? The left! Or you shall be shot from behind, just like your precious Jimmy Hoffa.

EXT./ESTAB. GRIFFINS' HOUSE - THE NEXT MORNING

INT. PETER AND LOIS' BATHROOM - SAME (REAL GRIFFIN POV)

Peter, dressed only in his underwear, **spits** in the sink and replaces his toothbrush in the cup.

PETER

I find the toothpaste with the pump is a little easier to get on the brush.

CAMERA follows him into:

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

He walks to his dresser while talking to **CAMERA.**

PETER

You might've noticed my underwear has a hole in it. You know, I figure there's no reason to throw it out. The waist is still fine. (PULLS ON HIS WAISTBAND) See, it's still real stretchy.

INT. GRIFFINS' KITCHEN - LATER (REAL GRIFFIN POV)

Lois, wearing a dress, pearls, and a bit more makeup than usual, whips up breakfast with a smile. Stewie, Chris and Brian are at the table. Meg enters.

MEG

Mom, you have to do something! Dad's on TV parading around in his underwear like some gross Greek guy on the beach.

EXT. MYKONOS BEACH - DAY (CUTAWAY)

A FAT GREEK GUY in a tiny speedo bikini is writing a letter.

FAT GREEK GUY

(THICK ACCENT, WRITING) "Dear Quahog Channel 5, I was watching your show with these Griffins. I cannot understand why you to take such cheap shot at the glorious Greek peop--

His pencil **breaks.** With a **sigh**, he throws it away, reaches into his chest hair and pulls out another.

FAT GREEK GUY (CONT'D)

Greek people. I strongly urge--

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

LOIS

(FOR, BUT NOT TO, THE CAMERA) Now, sweetie, your father's just a free spirit. (HANDS HER A PLATE) Here, a good breakfast is the foundation of a good day.

She puts a plate in front of Chris. The **CAMERA CLOSES IN** on him and he looks up, unsure.

CHRIS

(INTO CAMERA) Um... this is my orange juice. (BEAT) These are my eggs. (BEAT) This is what a spaceship sounds like. (DEMONSTRATES) Noo-neee Nooo-neee nooo-neee. (BEAT) Oh, wait, that's a garbage truck.

BRIAN

Or maybe that's what a garbage truck sounds like in space. Hey-oh! (FORCED CHUCKLE, INTO CAMERA) Hi, I'm Brian.

He forces a smile, then quietly takes out a hip flask and pours it in his orange juice.

STEWIE (O.S.)

What the hell is this?!

CAMERA WHIP PANS to Stewie, who looks enraged.

STEWIE

I said egg-whites only! Are you trying to give me a bloody heart attack?

He hurls his plate against a wall.

STEWIE (CONT'D)

Make it again!

INT. STEWIE'S ROOM - LATER (REAL GRIFFIN POV)

Stewie sits casually in a little chair, doing a "confessional" to the **CAMERA.**

STEWIE

The breakfast thing. Yes. It wasn't even about the eggs, really. Frankly, I like the yolks. It's just-- well, there's always been a lot of tension between Lois and me. I just-- it's not so much that I want to kill her. It's just that I want her not to be alive anymore. I sometimes wonder if all women are this difficult. And then I think to myself, wouldn't it be marvelous if I turned out to be a homosexual.

INT. CHRIS' ROOM - DAY (REAL GRIFFIN POV)

Chris just stares dumbly at the camera. He waits a long, long time, trying to think of something to say. Finally:

CHRIS

(STIFFLY, TO CAMERA CREW) One time my dad puked in the neighbor's yard and then lied about it.

INT. SWANSONS' HOUSE - SAME

JOE and BONNIE are watching Chris on TV.

JOE

Just as I suspected. Now I'm glad I used his shovel to clean it up.

BONNIE

Wow, Joe, this sort of makes you like Larry from "Three's Company." You know, I always thought he was sexy.

JOE

(INTENSE, FLEXING BICEP) Yes! I am all about Larry over here.

EXT. JAPANESE GARDEN - DAY

We hear the opening instrumental strains of Wham's "**Careless Whisper.**" A YOUNG JAPANESE COUPLE strolls through the garden. We **PULL BACK TO REVEAL** we're in:

INT. DRUNKEN CLAM - NIGHT (REAL GRIFFIN POV)

We've been looking at the projected background on a karaoke screen. Lyrics appear as Peter moves into frame, **singing** a passionate version of the song.

PETER

(SINGING) I'M NEVER GONNA DANCE AGAIN / GUILTY FEET HAVE GOT NO RHYTHM / THOUGH IT'S EASY TO PRETEND / I KNOW YOU'RE NOT A FOOL...

PULL BACK AGAIN TO REVEAL Cleveland and Quagmire, sitting at a table. **SUPERIMPOSED** above them is a squiggly, handwritten graphic that says, "Peter's Drinking Buddies" with an arrow pointing to each of them (a la "The Real World").

CLEVELAND

Peter's always loved the spotlight. He's a real card, always jokin', or singin', or just plain hammin' it up. He's so jocular.

QUAGMIRE

Yeah, remember that time he lost his keys and he was jokin' around all day lookin' for 'em?

They **laugh** hard.

CLEVELAND

Oh, that was funny. Sometimes it's nice to enjoy laughter.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' SIDE PORCH - SAME (REAL GRIFFIN POV)

Brian sits in a wicker chair, trying not to seem drunk. A martini glass is on the table next to him.

CAMERAMAN (O.S.)

Okay, let's go again. In 3, 2...

Brian holds for a beat, then starts **laughing**.

CAMERAMAN (CONT'D; O.S.)

Cut. We can do this another time...

BRIAN

No, no, no, I'm fine. I can do it.

He stretches his face and mouth a bit, trying to shake the giggles.

BRIAN (CONT'D)

Okay. Roll it.

CAMERAMAN

Rolling. In 3, 2...

Brian starts **laughing** again. Lois enters.

LOIS

Brian, have you seen my-- (REALIZING)

Oh. I'm sorry, I'm interrupting...

BRIAN

No, no, no, no, no, Lois, come sit with me...

He reaches for her. She glances at the martini glass.

LOIS

(THROUGH PHONY SMILE) Isn't it time for your nap?

BRIAN

I don't want to sleep. C'mere, you!

(LAUGHS)

LOIS

Brian, no! My God, what's wrong with you?

Lois pulls her hand away and straightens herself up. She hurries out.

BRIAN

(SLOPPY DRUNK LAUGHTER) What?

C'mon... it's TV! Lois! Aw, crap!

He takes a swig from a flask, then looks at the **CAMERA.**

BRIAN (CONT'D)

(MENACINGLY) You respect her!

INT. GRIFFINS' BASEMENT - DAY

Lois is walking down the stairs carrying a basket of laundry, followed by a Camera Crew. Meg is furiously bench-pressing about 200 pounds, **exhaling violently** with each rep.

LOIS

Meg? What's the matter?

MEG

(STRAINING) Nothing!

Lois puts the laundry down and spots for Meg.

LOIS

C'mon, one more, push it, push it,

all you. Good.

Meg drops the bar on the rack with a loud **clank.** She picks up some 40 pound dumbbells and proceeds to do curls, staring at herself in an old broken piece of mirror leaning up against the wall.

LOIS (CONT'D)

Honey, you only pump iron when

something's bothering you.

MEG

I'm sick of those damn cameras! I

wish I wasn't even a part of this

family.

Meg drops the dumbbells with a **clank** and storms upstairs.

LOIS

(CALLING AFTER) Young lady! Young

lady, rack your weights!

The door **slams.**

FREEZE FRAME. PULL OUT TO REVEAL we're in:

INT. CHANNEL 5 EXECUTIVE OFFICES - DAY

Peter and Lois sit with Trevor. He's just freeze-framed the scene they were watching on an office monitor.

LOIS

You see? Meg is so unhappy.

TREVOR

Peter, Lois, you're only seeing a

problem. I'm seeing an opportunity.

He pulls out a bunch of charts.

TREVOR (CONT'D)

These are the results of our focus group research on your show. (POINTS TO UP ARROWS) These are you guys. (POINTS TO ONE DOWN ARROW, SADLY) This is Meg.

TREVOR (CONT'D)

She's the least popular character on your show. We can't even <u>give</u> away this Meg merchandise.

He indicates a stack of Meg dolls in boxes.

TREVOR (CONT'D)

But everyone loves you. Lois, women 25-49 see you as a role model. And teenage boys think you're a "MILF." (UNCERTAIN) And we think that's good.

LOIS

(GIGGLES KNOWINGLY) Bless their overactive little hormones.

TREVOR

And you, Mr. Griffin, kids are calling you fat!

PETER

You mean like, cool fat?

Trevor waits a full five seconds before answering.

TREVOR

Yeah. (BEAT) So I've come up with a solution that'll make everyone happy.

SMASH CUT TO:

EXT./ESTAB. JAMES WOODS REGIONAL HIGH SCHOOL - DAY

INT. CLASSROOM - SAME

A HOMEROOM TEACHER is calling roll.

HOMEROOM TEACHER

Jason Gallager!

GALLAGHER

Present!

Meg enters quietly and heads for her seat.

HOMEROOM TEACHER

Meg Griffin!

MEG

Sorry I'm late, Mr. Taylor. I --

NEW "MEG"

Here!

Meg looks to her seat and sees a Camera Crew surrounding a sexy blonde girl, the NEW "MEG". The girl looks nothing like Meg, but she's dressed the same. Meg drops her books, stunned.

MEG

What the--

BLACKOUT.

END OF ACT TWO

ACT THREE

INT. CLASSROOM - CONTINUOUS

Meg is where we left her.

MEG

Uck!?

Suddenly TWO GUYS from Channel 5 in dark clothes and sunglasses throw a pillow case over Meg's head and pull her out of the room.

INT. UNDERGROUND PARKING GARAGE - DAY

A black Towncar pulls up into the dark garage. Meg gets out of the car and it pulls away.

MEG

Hello?

PETER (O.S.)

Over here.

Peter and Lois, wearing trenchcoats, emerge from the shadows.

PETER

Thank you for meeting us here. Can I offer you a cigarette?

LOIS

Peter!

PETER

Sorry. We have to keep this brief.

MEG

Why are we here?

PETER

No cameras. The TV executives don't want viewers to get confused and think you're Meg Griffin.

MEG

But I am Meg Griffin!

PETER

No, you're Kunta Kinte.

LOIS

Peter, that's a terrible word. Kunta.

MEG

I can't believe you'd trade your own daughter for ratings!

LOIS

Honey, we did this for you. You said you didn't want to be on TV anymore.

MEG

Well, I guess it would be good to get away from the family for awhile...

PETER

Then it's settled. C'mon, we gotta get back. The cameraman thinks we're taking Chris to soccer practice.

EXT./ESTAB. GRIFFINS' DRIVEWAY - CONTINUOUS

Cameramen surround the Griffins' car, which is parked in the driveway.

INT. GRIFFINS' CAR - SAME

Chris sits in the backseat. Raggedy Ann and Raggedy Andy dolls sit in the front seat.

CHRIS

We're gonna be late! (BEAT) Why won't you talk to me?!

EXT./ESTAB. SWANSONS' HOUSE - AFTERNOON

INT. SWANSONS' LIVING ROOM - SAME

Meg sits with Joe as Bonnie enters with soft drinks.

BONNIE

We want you to think of this as your home for as long as you want.

MEG

Thanks.

Meg glances up at a pair of moose antlers on the wall.

MEG (CONT'D)

Are you a hunter, Mr. Swanson?

JOE

No, I bagged this moose robbing a liquor store. He was my first collar.

INT. LIQUOR STORE - NIGHT (FLASHBACK)

A younger Joe (not in his wheelchair) has a MOOSE up against the counter, its head pressed down on the countertop as he cuffs him. The moose wears only a pair of low-riding jeans.

MOOSE

What the (BLEEP), man.

JOE

Hold still.

MOOSE

C'mon, man, I can't go back to the zoo.

Joe pushes the moose out the front door towards his cruiser.

JOE

Move it. Let's go!

MOOSE

It's cuz I'm a moose, ain't it. I don't see you hasslin' no chipmunks.

INT. SWANSONS' HOUSE - AFTERNOON (BACK TO PRESENT)

JOE

Hey, Bonnie, what time is that freak show about Meg's family on?

BONNIE

It's just starting.

She **clicks** on the TV.

ON TV:

The hokey opening credits of "The Griffin Family."

EXT. GRIFFINS' FRONT YARD - DAY (REAL GRIFFIN POV)

Chris is running through the sprinklers in his shorts, **laughing**. Peter speaks to one of the **CAMERAS**.

PETER

Generally, I mow my lawn once a month. I wanted to get a goat, but Lois said no. And it's not that she tells me what I can and can't do. I could get the goat. I'd just have to hide it.

The Cameraman turns away from Peter. Peter looks confused.

PETER (CONT'D)

Hey, I'm over here. Hey!

He turns to see that the camera is now trained on the new "Meg", who has come out of the house, dressed in shorts and a bikini top. She wears big cool sunglasses and sucks on a lollipop. Peter looks annoyed and storms off. Chris notices "Meg" and stops playing, dumbstruck.

NEW "MEG"

Hi, Chris.

CHRIS

You know my name?

NEW "MEG"

Of course I do. I'm your sister, silly.

She hugs Chris. He just starts **giggling** like an idiot.

INT. SWANSONS' LIVING ROOM - SAME

Meg rolls her eyes. Kevin enters. Meg perks up.

MEG

Hi, Kevin.

KEVIN

(OFF TV) Whoa, who's the babe?

JOE

That's Meg Griffin. She's our next door neighbor.

KEVIN

I didn't know there was a girl next door.

Meg **sighs** and heads out of the room.

EXT. GRIFFINS' FRONT YARD - MOMENTS LATER

NEW "MEG"

Can I join you?

CHRIS

(NERVOUS, LIKE A CAVEMAN) Join Chris good.

In the b.g., we see Meg carrying her duffle bag. She glances sadly over at what used to be her home, then walks down the street. Peter emerges from the garage holding a saw.

PETER

Hey, camera guy, check this out. I'm gonna saw my own hand off.

Peter lays his arm down on the car and lifts the saw. The camera stays trained on new "Meg".

EXT./ESTAB. NUNNERY - DAY

INT. MOTHER SUPERIOR'S OFFICE - SAME

Meg is talking with a MOTHER SUPERIOR.

MEG

Reverend Mother, I have no where else to turn. I need a new family.

MOTHER SUPERIOR

Tell me, my child, have you ever been with a man?

MEG

No...

MOTHER SUPERIOR

Well, don't. It hurts. Not just at first, either. The whole time.

She picks up a file.

MOTHER SUPERIOR (CONT'D)

(MATERNALLY) Ah, here we go. I know of a family that needs you.

FLIP TO:

EXT. SALZBURG MANSION GARDEN - DAY

Meg, holding a guitar, sits among the VON TRAPP KIDS.

MEG

Okay, follow me. (SINGS) DO RE MI FA SO LA TI DO.

VON TRAPP KIDS

(BADLY OFF KEY) DO RE MI...

MEG

No, like this. (SINGS) DO RE MI.

VON TRAPP KIDS

(STILL HORRIBLE) DO RE MI...

One of the young female Von Trapp kids sneaks up behind Meg and shoves a COBRA in her pocket. Meg **screams** and tosses it away. It coils and **hisses.**

MEG

That's it, Brigitta. You are so

busted.

One of the older Von Trapp boys whispers to another.

OLDER VON TRAPP BOY

(RE: MEG) I'd do her.

OTHER VON TRAPP BOY

(AGREEING) Oh, hell yeah.

MEG

I heard that!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Brian, Stewie, and Chris are there, watching TV.

INT. MEG'S ROOM - SAME (ON TV)

The new "Meg" is in her room, wearing spandex tights and a bikini top (along with her hat), doing aerobics to **MTV type music.**

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Lois enters, wearing pearls and looking perfect. She's carrying a baking pan.

LOIS

Look, I made brownies from scratch

for-- (NOTICING; DROPS THE SMILE)

where the hell are the cameras?

PETER

Upstairs with that camera hog. It's not fair, Lois. If I don't get any airtime, how'm I ever gonna get my own spin-off where I'm a genie whose magic lamp is found by three hot young sorority girls?

EXT./ESTAB. SORORITY HOUSE - DAY (CUTAWAY)

THREE SORORITY GIRLS stand with a magic lantern. They rub it and through the magic of bad special effects, Peter materializes dressed as a genie.

PETER

Ladies, you get three wishes. But I also get three wishes.

An audience howls with **laughter** as Peter winks at the **CAMERA.**

PETER (CONT'D)

I know I'm already out of the lamp, but you can keep rubbin'!

The audience **laughs** again. Peter and the three girls **FREEZE** in an "oh, you devil!" kind of pose.

ANNOUNCER (V.O.)

Peter Griffin stars in "The Randy Genie" coming up next on the Disney Channel! So wake up!

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Brian is staring at the new "Meg," who is now doing jumping jacks on the TV.

PETER

Those cameras should be on me!

BRIAN

Forget it, Peter. Sex sells. And the new Meg has a lot more bounce than you do.

STEWIE

Well, then, let's give the public what they want.

He **scampers** out of the living room. Lois unsnaps her pearls and kicks off her high heels.

LOIS

If you ask me, it's just as well. I'm sick of having to be so damn perfect all the time.

She grabs a brownie and starts eating it.

LOIS (CONT'D)

We're not even the same family anymore without our Meg. I really miss her.

PETER

Me, too. She's like that dorky Baldwin brother who isn't as good-looking or successful and never answers my letters, but he's still a Baldwin, dammit. And so is Meg. Let's go get her back on this show!

INT. MEG'S ROOM - SAME (ON TV)

New "Meg" is still doing her aerobics as Stewie runs in wearing only his diaper. He turns to one of the cameras.

STEWIE

So it's sex you're after, hmm? Well,

I have something you're going to love.

He pulls down his diaper and wiggles his ass at the camera.

STEWIE (CONT'D)

Look! Look at this luscious fanny!

You can bounce a haypenny off these

buttocks!

EXT./ESTAB. SALZBURG MANSION - NIGHT

INT. SALZBURG MANSION FOYER - SAME

CAPTAIN VON TRAPP stands before Meg, looking angry.

CAPTAIN VON TRAPP

(APPALLED) What on earth is this?

MEG

I made the children some play clothes.

CAPTAIN VON TRAPP

Do you mean to tell me that my

children have been wandering about

Salzburg dressed in Venetian blinds?

WIDEN TO REVEAL the Von Trapp children, dressed in Venetian blinds.

MEG

You didn't have any drapes. And if

they get too warm, they can just--

She turns the stick on her dress with a **squeak squeak squeak** and the blinds open.

CAPTAIN VON TRAPP

This is an outrage! You're fired!

MEG

You're a dick!

Meg runs from the house.

EXT. SALZBURG MANSION - CONTINUOUS

Meg stomps down the front walk, carrying her guitar. On her way out, she passes a group of NAZIS sitting in a car, parked in the driveway.

MEG

(TO NAZIS, POINTING) They're in there.

EXT./ESTAB. CHANNEL 5 STUDIOS - DAY

INT. CHANNEL 5 EXECUTIVE OFFICES - SAME

Trevor sits across from Lois and Peter.

TREVOR

Of course your daughter can come back. She can be a delivery girl. Or a neighbor's cousin from out of town.

LOIS

No, we want her back as our daughter.

PETER

Yeah, I don't care about our damn contract, you fire that Kristy McNipples and make us a family again.

TREVOR

Fire her? She's the highest testing character on the show. The only way <u>that</u> Meg is moving out of your house is in a pine box.

Peter's eyes narrow.

PETER

That gives me an idea!

Peter whips out an ornate contraption.

PETER (CONT'D)

(TRIUMPHANTLY) The cotton gin!

LOIS

Let's go, Peter.

PETER

That gives me another idea. (TO TREVOR) Either you fire that new Meg and bring back our little girl or we walk. And we're taking the cotton gin!

TREVOR

Well, you put me in a very awkward position, but I guess I have no choice.

Peter and Lois share a triumphant look.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

Meg gets out of a cab with her guitar and her bag. **Emotional music** swells and tears well up in her eyes and she runs to the front door.

INT. GRIFFINS' LIVING ROOM - SAME

Meg throws open the door.

MEG

Mom! Dad! I'm home!

WIDEN TO REVEAL that there are STRANGERS sitting where the family normally sits. Cameras are trained on them.

MEG (CONT'D)

Who are you?

NEW "PETER"

We're the Griffins.

MEG

No, you're not. You're Tom Arnold.

We **PAN** across the room to see that each family member has been replaced, right down to the clothes.

MEG (CONT'D)

And you're Fran Drescher. And

you're, uh, that fat guy from "Boogie

Nights." (BEAT) You were really good

in that. And you're...

She focuses on TWO LITTLE GIRLS. One wears Stewie's overalls, the other wears a collar and holds a martini glass.

MEG (CONT'D)

...the Olsen twins?

EXT./ESTAB. MOTEL 8 - A LITTLE LATER

INT. MOTEL ROOM - SAME

Peter, Chris, Brian and Stewie sit watching the new cast of "The Griffin Family" on TV. Lois is on the phone.

LOIS

(INTO PHONE) And she didn't say where

she was going?

PETER

Quiet Lois! I can't hear Brian.

INT. GRIFFINS' LIVING ROOM - DAY (ON TV)

Mary Kate Olsen sits on the couch reading a book. She downs her martini and **shudders**. Ashley is cleaning a toy gun.

ASHLEY

(AS STEWIE) Damn you all!

MARY KATE

(AS BRIAN) Whose leg do I have to

hump to get a dry martini around here?

FRAN DRESCHER

Brian! That's a terrible word. Hump.

INT. MOTEL ROOM - EVENING (BACK TO SCENE)

Lois hangs up the phone and cringes.

LOIS

I do not sound like that. Peter,

Bonnie hasn't seen Meg in days!

There's a **knock** at the door. Lois dashes over and opens it, revealing Meg.

LOIS (CONT'D)

Meg!

MEG

(TEARING UP) Oh, Mom.

They hug.

MEG (CONT'D)

I don't care if you guys embarrass

me. I want to come home.

LOIS

Oh, sweetie, it's good to have you

back!

PETER

Hey, honey, I'm sorry we missed your

ballgame.

MEG

What?

Peter produces an ice cream cone.

PETER

Here's an ice cream. We love you,

Meg.

MEG

I love you, too.

Meg hugs Peter.

DISSOLVE TO:

INT. MOTEL ROOM - LATER

The family is watching TV. Meg sits at a desk with a Commodore 64 computer. She looks over at her family, lit by the blue glow of the flickering television and begins to **type.**

CLOSE ON the screen as we hear **"Doogie Howser"-type music.** The following is typed on the screen:

"I'm stuck with my lame family in this crummy motel room for six months..."

ANGLE ON Peter as he pulls out a Bible from the nightstand.

PETER

Hey, Lois, there's a Bible in here.

He opens it.

PETER (CONT'D)

(SING-SONG) Hey, look at me! I'm a

Christian! I'm reading the Bible!

Meg smiles and continues **typing.**

ANGLE ON COMPUTER SCREEN: The words, "and I couldn't be happier." appear.

After a moment, "couldn't be happier" is backspaced over and then some new words are **typed** in its place:

"want to kill them all."

PULL BACK TO REVEAL Meg's now sitting with the family and Stewie is at the keyboard.

END OF SHOW